

**ARTS**

**LIBRARY**

**60c • THE • COPY  
YEARLY • \$6.00**

**SOUTH DAKOTA  
STATE COLLEGE**

**VOL. 33 NO. 6**

# **DESIGN**

**DEVOTED TO THE DECORATIVE**



**NOV. 1931**

**EDUCATION  
CERAMICS  
INTERIORS  
TEXTILES  
COSTUMES  
THEATRE  
INDUSTRY**

# PALETTE AND BENCH

## FOR THE ART STUDENT AND CRAFT WORKER

### OCTOBER 1908

Color Supplement: Pewter Jug, still life by Wm. M. Chase—Class in Oil painting by Chas. C. Curran, in Water Colors by Rhoda H. Nichols. Illustrations by Chas. H. Davis, Wm. M. Chase, John H. Twachtman, Emil Carlsen, Chardin, Jos. De Camp, Henry B. Snell, Wm. J. Baer. Articles on Still Life Painting by Emil Carlsen, on Black and White Drawing by Fred V. Vliet Baker, on How to Model by Chas. J. Pike, on Japanese Flower Arrangement by Mary Averill, on Illumination by Florence Gotthold, on Miniature Painting by Wm. J. Baer, on Stenciling by Nancy Beyer, on Finger Rings by Emily F. Peacock.

### NOVEMBER 1908

Color Supplement: Dutch Interior by Castle Keith—Class in Oil Painting by Chas. C. Curran, in Water Color by Rhoda H. Nichols—Illustrations by Castle Keith, Fred P. Vinton, Edmund C. Tarbell, Marion Powers, Ross S. Turner, Walter L. Dean, Frank W. Benson, John Wilson, Laura G. Hills, Theodora W. Thayer, Lydia Field Emmett, Rhoda H. Nichols, Lucia F. Fuller, Miss Beckington—Continued illustrated articles on Black and White Drawing by Fred V. Vliet Baker, on How to Model by Chas. J. Pike, on Illumination by Florence Gotthold, on Miniature Painting by Wm. J. Baer, on Japanese Flower Arrangement by Mary Averill, on Finger Rings by Emily F. Peacock, on Stenciling by Nancy Beyer. Article on Cross Stitch Embroidery by Mertice McCrea Buck.

### DECEMBER 1908

Color Supplement: Peonies by Chas. C. Curran—Class in Oil Painting by Chas. C. Curran, in Water Color by Rhoda H. Nichols—Illustrations by Chas. C. Curran, William A. Coffin, Geo. Grey Barnard, Malbone E. Cosway, Sarah Goodridge, Virginia Reynolds, Frieda Voelker Redmond, Adelaide Deming, Alethea Platt, Verplanck Berney, Edward Dufner—Continued articles on Black and White Drawing by Fred V. Vliet Baker, on Miniature Painting by William J. Baer, on How to Model by Chas. J. Pike, on Illumination by Florence Gotthold, on Finger Rings by Emily F. Peacock, on Cross Stitch Embroidery by Mertice MacCrea Buck—Articles on the Study of Trees with Bare Branches by Wm. A. Coffin, on Built-in-Furniture by Mrs. Olaf Saugstad, on the Treatment of Water Colors by Frieda Voelker Redmond.

### JANUARY 1909

Color Supplement: The Mushroom Gatherers by Rhoda Holmes Nichols—Classes in Oil and Water Color, as before—Illustrations by Rhoda H. Nichols, Irving R. Wiles, Howard Pyle, William J. Baer, I. A. Josephi, Wm. J. Whittemore, Colin Campbell Cooper, Frieda Voelker Redmond—Articles on Portrait Painting by Irving R. Wiles, on Skyscrapers and How to paint them by Colin Campbell Cooper, on Work in Tooled Leather by Miss Nelbert Murphy—Continued Articles on How to Model by Chas. J. Pike, on Black and White Drawing by Fred Van Vliet Baker, on Miniature Painting by Wm. J. Baer, on the Treatment of Water Colors by Frieda Voelker Redmond, on Built-in-Furniture by Mrs. Olaf Saugstad.

### FEBRUARY 1909

Color Supplement: Old Fashioned Roses by E. M. Scott—Classes in Oil and Water Color as before—Illustrations by Mrs. E. M. Scott, Israel, Colin Campbell Cooper, Francis Day, Howard Russell Butler, Kenyon Cox, Daniel C. French, Arthur Barton, F. Ballard Williams, Chester Beach, H. A. McNeill, Laura Coombs Hill—Articles on Pen and Ink Illustrations by W. H. Drake, on the Study of Roses by Mrs. E. M. Scott, on Holland Artists by Mrs. E. M. Scott—Continued Articles on Skyscrapers and how to Paint them by Colin C. Cooper, on Black and White Drawing by Fred Van Vliet Baker, on How to Model by Chas. J. Pike, on Work in Tooled Leather by Miss Nelbert Murphy, on Built-in-Furniture by Mrs. Olaf Saugstad.

### MARCH 1909

Color Supplement: Deer at Twilight by Josephine Pitkin—Class in Oil and Water Color as before—Illustrations by Josephine Pitkin, Fred G. R. Roth, Dwight W. Tryon, Abbott H. Thayer, Ed. W. Redfield, Jos. De Camp, Edmund C. Tarbell, Charles Warren Eaton, Grueby Pottery, Adelaide A. Robineau, Matilda Middleton, C. G. Forssen, Eda Lord Young, Rookwood Pottery, Pierre Fontan, Mary J. Coulter, H. E. Pierce, May McCrystle, Chas. A. Herbert. Articles on Animals by Josephine Pitkin, on Animal Sculpture by Fred G. R. Roth, on Pastels by Charles Warren Eaton, on Corcoran and Art Institute Exhibitions—Continued articles on Black and White Drawings by Fred Van Vliet Baker, on Built-in-Furniture by Mrs. Olaf Saugstad.

### APRIL 1909

Color Supplement: Canal at Amsterdam by F. A. Carter—Class in Oil and Water Color, as before—Illustrations by F. A. Carter, Mucha, Puvis de Chavannes, Corot, Michael Angelo, Winslow Homer, Millet, Botticelli, Cimabue, Giotto, Gentile den Fabriano, Clara Weaver Parrish, Henry O. Tanner, Joaquin Sorolla y Bastida, Mary Bacon Jones, Miss Nelbert Murphy—Articles on Mucha in Color and Design by Elizabeth Mosenthal, on Composition by Frank Vincent Du Mond, on Water Color in Decoration by Clara Weaver Parrish, on Embroidery in Outline Stitch by Mary Bacon Jones—Continued articles on Black and White Drawing by Fred Van Vliet Baker, on Tooled Leather by Miss Nelbert Murphy.

ARTICLES and ILLUSTRATIONS by some of the leading teachers of Art in America

THERE HAS BEEN A LARGE DEMAND FOR THESE MAGAZINES AND ONLY ELEVEN NUMBERS NOW AVAILABLE, FOUR OTHERS THAN THOSE LISTED HERE

Sent postpaid for  
**\$3.10**

KERAMIC STUDIO  
PUBLISHING CO.

307 S. Franklin St., Syracuse, N.Y.









# DESIGN

Vol. XXXIII, No. 6

NOVEMBER, 1931

## A COURSE IN ART WHICH EMPHASIZES APPRECIATION

BY MABEL F. WILLIAMS

■ The builder of every school course in art should know that "Man's World is bounded by the range of his appreciations." The circle of actual accomplishment with all of us is very small but outside of this should be ever widening boundaries of interests, appreciations which education should give us.

It is the thought of modern educators: (a) That adult life for the majority does not include drawing, painting, sculpture or the crafts. A very small percent follow it as a vocation and another small percent as an avocation: but, (b) That everyone is engaged in the occupation of seeing from the time he wakes in the morning till he sleeps at night; that during his school years he should be guided in this occupation of seeing so that his life shall be enriched by intelligent reaction to and enjoyment of the beauties of nature and the inspired works of man. (c) That the younger child will best get these experiences through some of the manipulative processes; i. e., he will see nature when he tries to produce it. But the more mature student must and can receive it in large part vicariously, that is, the wonders of nature and the creations of mankind must be interpreted to him so that he will have the outer and inner vision trained to see, to judge, and to receive pleasure therefrom. (d) It is important, however, that we do not assume that the high school student has reached the maturity which makes completely generalized appreciation courses "come alive" for him. According to Dr. Bobbitt of the University of Chicago, students do not need teaching as much as they need experiences. There must be developmental results but these are achieved only through the natural, normal way of "Tangible Fruits of Labor."

In terms of art courses for the high school student these should be interpreted as follows: first, the developmental results should be the creating of an abiding interest in the beauties of nature and in the glorious things which man

has been inspired to create, this to be done with such skill that it will really carry over into later life developing resources within which will yield an income of real and abiding pleasure. He who has this fund of intelligent interests and enthusiasms is most useful to his community and most sure of happiness within himself. Second, the tangible fruits of labor are the only natural, normal way to secure the developmental results. In other words, unless the student has some active participation in his education, something which is an expression of himself, he cannot enter into the larger field of appreciation which we have in store for him.

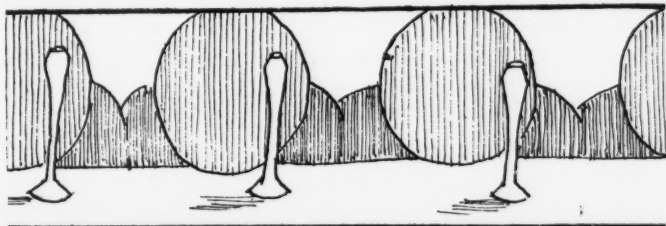
The new thought for general art courses for high schools (and every high school large or small should have a general course for every student)—then, is that in the mind of the one who plans the course there should be a direct reversal of the old order of procedure. Heretofore the tangible fruits of labor have loomed so large with most of us that the big aim, the developmental result has been lost sight of. Things have been made, lettering, drawing, painting, design. Each has been pursued but the purpose of it all has not been divulged when it could be so easily! Students should still create, produce, but in the direction of appreciation of the whole field into which time permits them only slight exercise of talent or industry.

The following outline for an art course which shall be an appreciation course includes active participation by the class. Such an outline cannot be too specific. Circumstances prevent too concrete a plan from being workable everywhere. The assets as far as circumstances are concerned are: a beautiful room, a well equipped room—good material well catalogued and mounted, a day light lantern—good slides; a black board; a teacher who makes a good appearance, who knows his course, who presents his material with enthusiasm, who thoroughly enjoys his work and his students.

The liabilities as far as circumstances are concerned lie in poverty of materials or surroundings—an untidy room; lack of preparation for the lesson on the part of the teacher; stereotyped indifferent presentation; nervous, scolding presentation; the teacher an incessant talker.

Outline of the course should be presented under three

Continued on page 150



Two rhythmic borders by high school pupils of Miss Williams





## A DRY GOODS STORE ■ ■

From an old print showing the many and varied activities of the shop

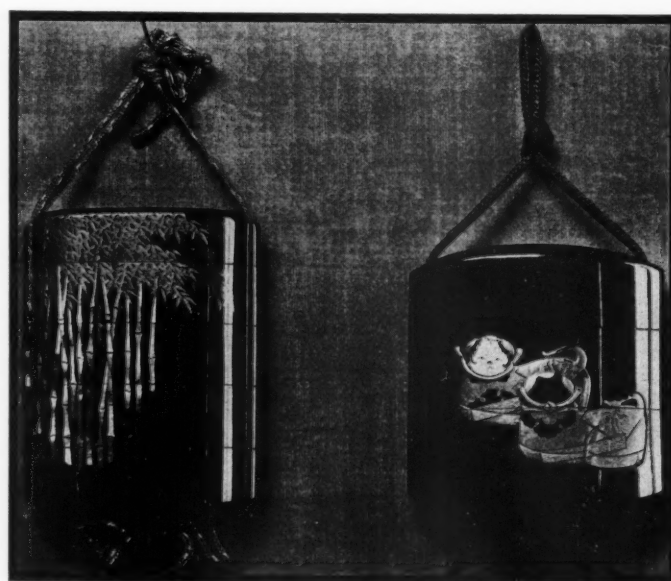
# SHOPPING FOR DECORATIVE ART IN KYOTO

BY THEODORA KEITH

■ Even the sophisticate who has shopped his way around the world will remember with tenderness, as an experience quite apart, his shopping in Kyoto. A circumstance and an atmosphere distinct from that found anywhere else attends these expeditions. For one thing, your Kyoto shopping may be done at night, after a day conscientiously spent in seeing the orthodox sights. Many of the tradesmen work evenings; those who do not, live in the back of their little shops and seem only too happy to open their doors for a promising group of tourists.

At five o'clock we would return to the hotel "all in", though proud of our day's record in temples. By the time the question, "What shall we do tonight?" arose, we could usually meet it with an eager vote for shopping. Rickshaws may be hired at the hotel door. I make a dive for that tall, intelligent, and self-respecting No. 9, who tucks the laprobe about one with tender solicitude. The hotel man will provide a list of merchants; but the coolies know well enough where to take us. So, in a long single file, we jog away into the night, bent on a really good time. "Merrily we roll along!" strums absurdly through my head. The little rubber-tired vehicles carry us gently, to the pad-pad of coolie feet, through one dark street after another, round sharp corners, down narrow earthen byways, out for a stretch into a dazzlingly lighted business street—in again to a network of unpaved and secret lanes, where the noise of trams and motors is but a distant hum—where wooden balconies and low eaves overhang the passerby and the only light is the mellow, but infrequent glow of Japanese lanterns. Thrown suddenly forward, as my coolie sets the

The illustrations accompanying this article are from the Boston Museum of Fine Arts where there is a vast collection of Japanese art. The two In-ros shown below are in lacquer, the one decorated with bamboo motifs, the other with highly stylized dogs







## CRAFTSMEN AT WORK

These cloissone or damascene workers are shown in their shop absorbed in the intricacies of their ancient art

eries, pajamas, scarfs, underwear, tablecloths, dressing-gowns and tapestries are spread out for our approval. We are at our wits' end to distinguish what we want in such ternal scurry and sliding of screens. A bowing and scraping merchant, wreathed in smiles, then appears at either side of the door. We remove our shoes; or, graciously urged to keep them on, we tiptoe fearfully, like muddy-booted boys on best carpets, into the immaculate, matted room, to a reception which is that of honored guests. This is a damascene shop. We are led into a back room and encouraged to watch the workers, who sit crosslegged on

the floor before little standing trays,—while the process is explained.

A decorative design is drawn first on paper, transferred to the article by tracing upon its steel foundation with a chisel, and then "undercut" in criss-cross and diagonal strokes until it has in appearance somewhat the texture of silk. Into these grooves are driven very fine wires of gold, green gold, or silver. The surface of the inlay is leveled and smoothed by a deerhorn hammer. The article is corroded by nitric acid, washed with hot soda water, and dried. It is then ready for an elaborate process of intentional rusting of the steel, accomplished by washing with a dilute salt solution, baking, and storage in a damp wooden box for two hours—and a repetition of this same process eight or nine times a day, for five to seven days, depending on the season. The rust which has been thus purposely induced by oxidation is rubbed off with a brush, and the cleaned article undergoes a prolonged reduction by alternate dipping in red clay and baking, to the number of fifty or a hundred times. It is then considered proof against any subsequent "corruption", and is fired. The finish consists of an application of charcoal finely powdered in oil—baking, recoating, and baking, ten to twenty times. This black powder must be removed from the gold and silver inlay of the design with a piece of cryptomeria wood. The lustre of the precious metals is finally restored by rubbing with a steel rod, and the design completed by a few minute carvings.

Straightening our backs with deep respect for the Japanese artisan, we are invited upstairs to the show room, where it is hoped, of course, that we will buy enough to justify all this attention. But those who do not buy are speeded on their way with the same courtesy as those who do, and a pleasant invitation to come again. Among the finished damascene we find such small articles as cigarette cases, match boxes, umbrella handles, napkin rings, vases, jewelry, in the shape of bracelets, necklaces, scarf pins, cuff links, watch charms, etc. The background of dull charcoal black—smooth to the touch, but without sheen or polish to the eye—sets off the almost microscopic designs in gleaming gold or silver; small landscapes, farms, sailboats, birds, teahouses by a lake, people under umbrellas

**A complete luncheon outfit made of lacquer and most suitably decorated**



FOR NOVEMBER

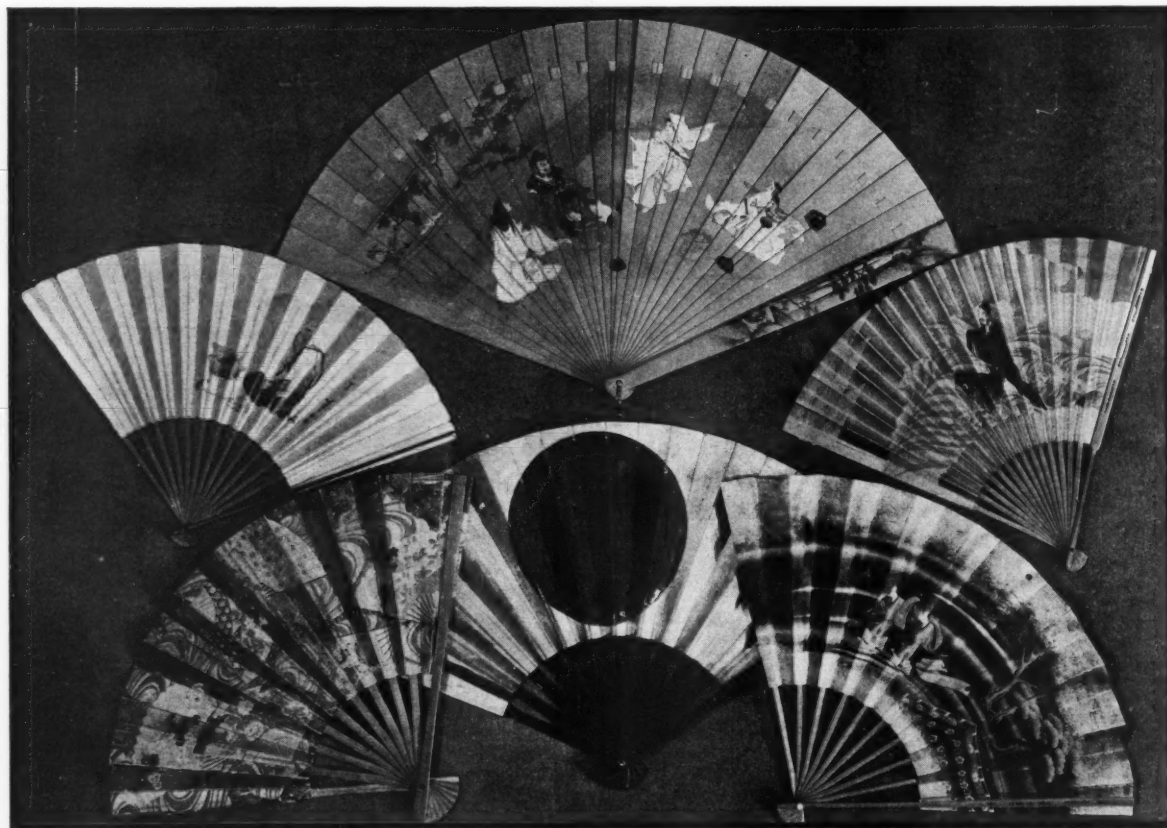
in a rainstorm, and the eternal Fuji. The designs penetrate the surface to the other side: a cigarette case with a picture on its front reveals same, reversed, view within.

In the same street we visit a silk shop, which speedily becomes a galaxy of shining colour, as all sorts of embroidered shafts down, I emerge from reverie to find our cavalcade in halt at an obscure doorway.

A sharp call from the head rickshaw man starts in a chaos of beauty. Decoration is printed, or embroidered—silks are both smooth and crêpy, and all are very tempting.

miniature Japanese house, with sliding screens and thatched roof which opens to admit an electric bulb; and it is no excuse at all to say that we cannot carry it in our luggage. The shop keeper is but too ready to pack and mail it back to the U. S. A. duty free, postage free. The climax of temptation is reached when a houseboat is set before us with domestic arrangements and nautical detail so devastating in their diminutive completeness that we can only turn and flee the shop.

A cup of tea will restore, perhaps, our sales resistance.



## FANS

Painted  
designs

We find ourselves learning the difference between haori coats, coolie coats, and kimonos, between men's and women's garments, between what may be worn to a party and what should be confined to the house, between the Tokugawa and the Imperial crests, how to know genuine crystal and amber, and many other matters on which we had wallowed in profound ignorance all our lives. There is a great deal of good-natured raillery and bargaining, and we are lucky if we get away with enough cash to go further.

But money or no money, there is bamboo work across the street which we simply must see: cabinets whose drawers are a joy to use because of their smoothness, trick canes, and cigarette boxes which fly open in unexpected places, revealing a maze of ultra-convenient little trays and cubby-holes—the very thing for difficult fathers and brothers and uncles. We become absorbed in guessing the “combination” to secret boxes, cleverly though simply constructed. As a rule the merchant must explain the catch, but we manipulate it over and over, pleased as children—coming out of the spell only to realize we'll have to buy the darn thing, after all this. We hang entranced over a

It might be whispered on the fly, though far be it from me to dampen anyone's ardour, that after you return home these fascinating bamboo souvenirs prove the least satisfactory of all Japanese purchases; the atmosphere of steam-heated houses seems to warp and ruin the delicate, smooth mechanism which is their principal charm. The tea is served in small covered bowls. Trying to hold the cover so as to keep back the tea leaves, we beam contentedly over the brims, with a feeling of successful dissipation,—even if it is all rather like children's play. The refreshment bill comes to two cents each for tea, plus two cents for the dainty rice cakes!

On another evening we are lured into a Cloisonné shop full of vases, smoking sets, lamps, tiles, teapots, and covered bonbon dishes. We are again shown the progressive steps in the work, which is all done by hand, as before. The foundation in this case is usually copper, for large objects, sometimes silver or gold for smaller or better ones. A design is etched upon this. The so-called “wires”, or tapes, of one of the foregoing metals, thin as paper, are painstakingly gummed to the outlines of the design, until



they can be cemented and baked in place. These form the partitions for the different colored enamels. We are shown an attractive tray of perhaps two dozen compartments, each holding a distinct and lovely shade of enamel powder. These are applied to the article, as required, in three separate coatings, followed respectively by three separate bakings, during the last of which the enamel has flowed over the tops of the wires. The surplus enamel is removed, first with a rough pumice stone, until the wires begin to show, then with finer and finer grades of pumice to the number

reasons which will appear, our visit savoured more of sight-seeing than of shopping; we permitted ourselves, therefore, a call by daylight. Its situation led our rickshaws through one of the more picturesque parts of old Kyoto, which are fast disappearing. Having changed our shoes, we stepped into what might have seemed a private mansion, to judge by its retired entrance along a stone flagged path, by the manner of the door men, and by the pleasant, home-like exposure of the several large rooms. The south side of the building was almost entirely glass, and the

## BOX WITH CORDS ■

Showing a most extraordinary surface design of chrysanthemums



of twelve. The twelfth stone brings out the real lustre of the enamels. Trimmings of silver or gold then complete a very charming product, said to be superior to that of any other land or period. According to the character of the design, some cloisonné suggests the subdivided quality of mosaic — some of the studded jewellery of stained glass. About 1900 a different effect was developed, by removing the wires when the cloisons were filled and allowing the enamels to blend, rather than to keep clear-cut outlines.

There are also potteries of the delicate Satsuma and Awata ware, which may be inspected. A visit to a sericulture station or a silk factory is almost indispensable. It is both diverting and instructive to see trays of real silk worms, those previously mythical beasts, first in their infancy, then feeding on the mulberry leaves, finally spinning their cocoons, and to watch the dexterous movements of the girls' hands as they wind off the silk.

One of the most interesting expeditions, to anyone familiar with a certain oriental firm well-known in Boston and New York, is a call at the Japanese original. For

afternoon sun streamed in across the matting from a garden full of curious lanterns, gnarled pine trees and blue view of lower Kyoto. In content, however, the house was more like a museum. Beautiful cabinets inlaid with mother of pearl or ivory, worth sums which only a collector would pay, I suppose, surrounded us in the first room. In the second was pottery, including large vases which must each have been the master piece of its special industry. I recall glorious peacock blues, purples, and flushed hennas, in a plain, glazed ware, and, of course, perfect fantasies in cloisonné, more beautiful than any we had seen at the cloisonné shops themselves. Being finer than what the ordinary tourist buys—why display them uselessly, reasons the Oriental. These were all arranged quietly about the walls, without crowding, each on its own platform or in its own niche against a proper background. In the third room were displayed in glass cases smaller, but even more costly objects of art, together with jewelry of an elegant and tasteful sort. There were bronze tigers of strong and hennas modeling, piles of writhing bronze reptiles, orna-



## A GIRL WALKING IN SNOW ■ ■ ■

A remarkably beautiful print by Korysai illustrating a splendid use of line and tone masses so well understood by the many great artists of Japan

ments or images of crystal and turquoise, rosequartz and jade of every hue, each on its little teak stand,—amber in countless forms,—and, of course, no question at all here but that everything was genuine. Quaint individual caricatures, populous scenes in carved ivory, and soapstone Buddhas posed in the recesses of Chinese heavens here stood in a goodly company, free from the clutter of cheap knick-knacks, every piece a perfect work of art.

A stairway in this room led upward to the gallery of prints, leisurely shown and explained with much kindly advice on selection. Woodblock prints are a phase of Japanese art which everyone going to Japan expects and wishes to see. Yet there is nothing one can look at more unintelligently, and they are almost impossible to buy satisfactorily without some slight knowledge,—unless one select simply what one “likes”. But preference is far from reliable in this case, since a real and unaffected liking for prints is usually, in the Western, an acquired taste. The most untrained eye may find the coloring delicately lovely, the line clearcut and sweepingly graceful, but the subjects are still an enigma, and the names of the old printers, of course, mean nothing, if you haven’t crammed a bit on prints, and Japanese life, beforehand. There is a peculiar satisfaction, however, in bringing home two or three examples straight from Japan—and there are still a number of the old prints to be had in fair condition, as well as modern adaptations much, much cruder in coloring and more obvious in subject.

It is a far cry from Y.....’s to the little toy shop which detained us spell bound one night for as much as half an hour. Cheap nonsense it was, but how intriguing!

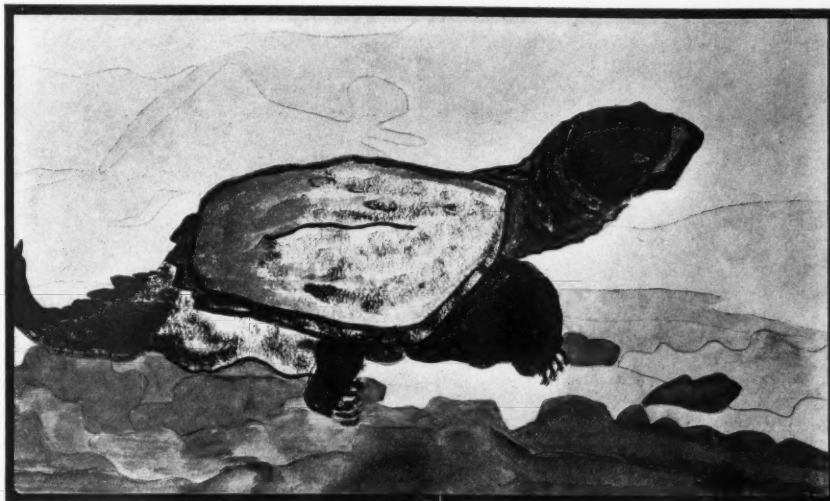
We made a feverish count of all the children we knew of at home and set to. There were dolls with two or three wigs apiece and numerous obis to show the proper style of dress at different periods in a girl’s life. There were cages for pet crickets. There were minute houses and shops and gardens and all the details of Japanese domesticity as if seen through the small end of an opera glass. We had the best time!

One very important and time-honored industry is the making of lacquer ware. So to a lacquer works we hied. The factory of our choice claimed to trace its history back to 1657 through eight generations of workers, thus piling up an hereditary knowledge, skill and experience of formidable proportions, and of course boasting the patronage of the Imperial family for ages—as well as that of many royal visitors to Kyoto. The art itself dates even farther back, to the fifth century for the use of black lacquer, the seventh for red, and the eighth for the first designs in gold powder applied between coats of lacquer. The introduction of lacquer painting, and real supremacy in it, were attained in the seventeenth century. But the best firms of today claim to make as fine pieces as any made in the past, although in this, as in so many other crafts, a demand for cheaper ware has increased the output of inferior grades.

The lac juice used for this purpose is the sap from a tree native to China, cultivated in Japan. It is tapped by incision and drawn off into small wooden dishes, much as we obtain maple syrup. The base of the article to be lac-

Continued on page 141





## A SNAPPING TURTLE

A materialization in line masses and color of the qualities associated with turtles is shown here

# THE PAINTINGS OF DOUGLAS BROWN

BY MORRIS WHITE

■ Nothing is simple. Two leaves are not one leaf plus one leaf. Two leaves are a tree. Two leaves are a garden, are a forest; a dream of two leaves can be everything we love in nature. What shall we say of the more than million things in the world? What the artist says. Perhaps the core of the matter is simply, "Should anything be said?" Brown paints pictures which say something. Lines, forms, colors, all these are the language of an idea, like so many words; and what the idea is, may remain eventually unsaid. We are talking of pictures, of linear and mass design, that which concerns the eye. To begin then, an artist may create pictures purely from memory and imagination in his studio, in the absence of the subject represented, for example, a chair. This is a difficult job of no more esthetic significance than the ability to walk a tight-rope. The memory and

imagination are better employed in continued study of the species of subject one has decided to expose, and the final act of making a painting may more conveniently be performed in the presence of the best member of the species of object. The completed picture in this case will contain within itself no replica of the object. It will be a subject which is the best example of a *class* of objects as a biologist discovers a new species of animals and chooses to describe the most perfect member of that species. It will be purely imagination, and the object will no more exist in it than the cloth fabric of a Wellsbach mantle burner after it has given light for a year. The real object is the skeleton or scaffolding of the completed picture. It is purely mental and dispensed with as the artist proceeds. This is to be observed in "The Wild Goose Wounded." There is no attempt to

Illustrations with this article are done directly with water color and pencil

## A WILD DUCK WOUNDED

A subtle arrangement of curves and an imaginative treatment of masses

FOR NOVEMBER

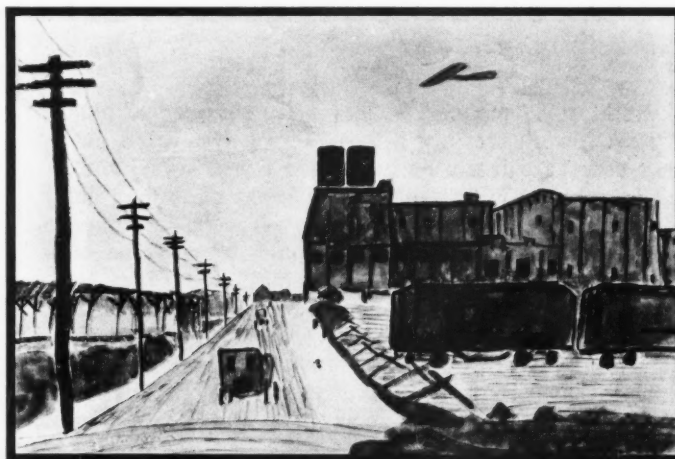




Left: A June Storm  
in Arkansas

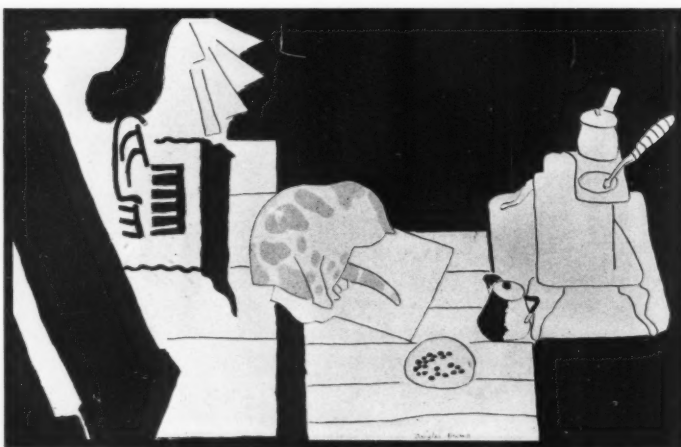
produce a replica of the object only. We may see the "skeleton or scaffolding" which he quickly outlines to pass on to the more subtle relation of curves and the imaginative treatment of masses.

There is, in any arrangement in nature or our fancy, one aspect in which all other aspects, seemingly neglected, find expression also. Art possesses that efficient, poetic economy. The reason for the artist's choice of the aspect he paints springs from a source that is ineffable. He must not stimulate insight with distortion. Intentional distortion is a confession of weakness on the part of the artist. The artist's searching results in the total effect upon a sensitive beholder, at the first instant of seeing the picture, of finding an element unexpected, evidently true and hitherto unbelievable. The picture must win the battle with the first blow and leave the spectator to consider the more subtle reasons why he was overwhelmed with emotion at his leisure. Regarding this point, Douglas Brown says, "A picture should be like the first page of a newspaper the morning after an exciting event. One will say then that a picture may grow stale. This is true. A thing of beauty is not 'a joy forever', but only until the purport of its message has been realized. A painting is of the greatest value to any age during the year of its completion and must become of less value as time passes. Each age has its special stresses



Above: A Factory Town

Lower Left: A Cat and Red Beans



and problems. The importance of a good contemporary artist is that his technique of painting may be considered a diagram of method for the release of contemporary strains, and the solution of the special problems which beset every individual of similar culture in that age."

Douglas Brown believes that at a given moment of time, the difference between a good and a bad picture is absolute; that there are no pictures partly good and partly bad and the class which any picture should be placed in ought to be a matter of perfect agreement among all intelligent men. "A good picture, in the course of a decade or so, may become bad, that is, valueless and it follows from this that no artist should be satisfied to make one good picture out of ten attempts or even satisfied to make nine good pictures out of ten attempts; and from this it follows that no artist should make a sketch. He must observe the world, conceive





## A LOUISIANA TRAPPER ■

A direct use of line  
and mass which gives  
the proper gesture

of complete solutions to the problems visibly presented to him and carry out these solutions with the tools of the artist; resulting in each case and every attempt invariably in a good picture—that is, a picture containing values immediately obvious to the intelligent of his generation.”

Brown's paintings are cosmic cartoons. They offer commentaries. Their special virtue is their life, their punch, their obvious hitting the mark with a kind of nervous, stinging grace, the gesture of the lightweight boxer. Thus, his picture of the turtle leaves a bad taste as if this were not a turtle at all, but the materialization in line and color of everything loathsome, the snake, the toad, the traitor.

It is not a turtle; it is what hates. It is not a serpent; it is Satan. The success of this picture is strangely to be attributed to the color, if one may attribute the effect of his pictures to any one quality. It has achieved, not the hues of the turtle, but bile. In reference to this weird quality, shall I say, of his color, the artist has something most interesting to say. “The energy and effect of a line is not excited along its length but transversely, and the object of a line is to alter the psychic color of the open space on either side of it. Color, then, is not spectrum color or color defined by the physicist, merely, though it includes this. Other forms of color not recognized by the physicist are textures of all

varieties and regions of tension or vacuum created by alterations in the direction and weight and color of lines bounding areas." The success of the picture is strangely to be attributed to the color — strangely — because this artist works, let us say, naively, first in pencil and then in color. The greatest economy of means is used to express the greatest extravagance of observation. The second step, the addition of color, is not to be understood as a replacement of the first. The pencilling is deliberately visible in all his watercolors, the pencil lines themselves becoming a color and part of the picture as much as the white of the paper. The artist wishes his tools to be frankly evident in the completed composition. It is taking the observer into his confidence. It is letting him in on the secret. It is sharing the excitement which was the first impetus in the painting.

The design in Douglas Brown's pictures is his most effective manner of communicating the dramatic note which is where the value of his pictures lies for me. Whether the subject is a street intersection, a house or a face, Brown regards it as a single organic monster of which all the parts are members controlled by an imagined will or intention of the monster. The purpose of the object animated by his imagination is his goal in painting. Again, in making a portrait, his problem is to discover a controlling, closed outline which will express in one phrase all the aspects of the spheroid head seen from every possible angle. Once he has achieved this outline, the completion of the portrait is easy. It often takes days of prowling about his subject like a wolf to discover the apparently simple closed line. Considerations such as these become relevant when we

examine, for example, his water-color of sunflowers in a long, slender glass vase. The flowers dance slowly and shyly; they know they are being admired. And the only cause for fancy here is to be found in the subtle arrangement of the flowers, the design, their effect of turning from the onlooker and looking back.

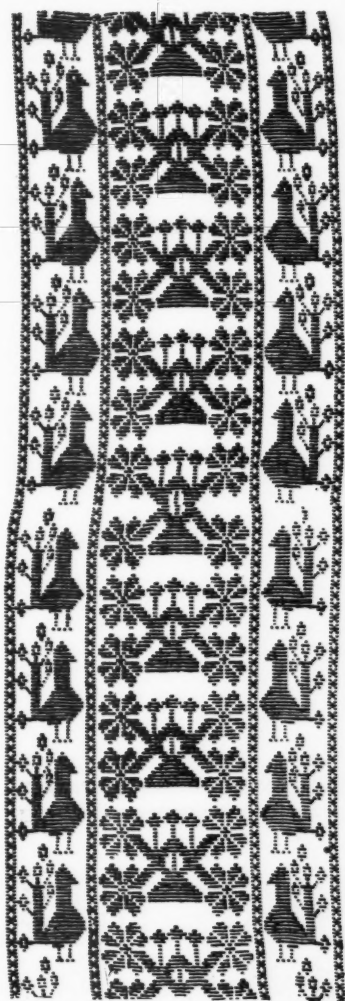
The motif of design frequently repeated throughout his work is roads. They are so downright dramatic in that they are so obviously pictorial and so melodramatically roads. A road takes you somewhere or it is a way of escape. In his picture of the waterspout or of the burning of the swamps, the road lies glaringly wide, unfenced, unlimited along the horrible place, coming into and going out of the picture, offering the observer the happiest freedom to escape from where he may stay only as long as he wishes. In another of his pictures, showing a bleak scene, the back yard, let us say, of "a factory town," perhaps Troy, N. Y., there is almost a wild attempt to get away in the two roads, the telegraph poles and wires and the skyey aeroplane. The masses of these objects make an effective design and yet, one suspects, were not the sole intention of the artist. In those pictures where there seems to be a quality of happiness, of peace, of joy, the road never goes out of the picture; rather, it ascends with the trees and wind into the sky. It loses its definiteness or, where it does not, leads vividly into bliss. The peak of his paintings is "A June Storm in Arkansas." There is no road. There could be none. It is before roads, before men. It is not Arkansas. It is the First Day. It is on a mountain top and the sun is being born.



TWO INDIAN BOWLS  
FROM THE SOUTHWESTERN STATES

In these two circular designs are to be seen entirely different manner of filling the space with pleasing results

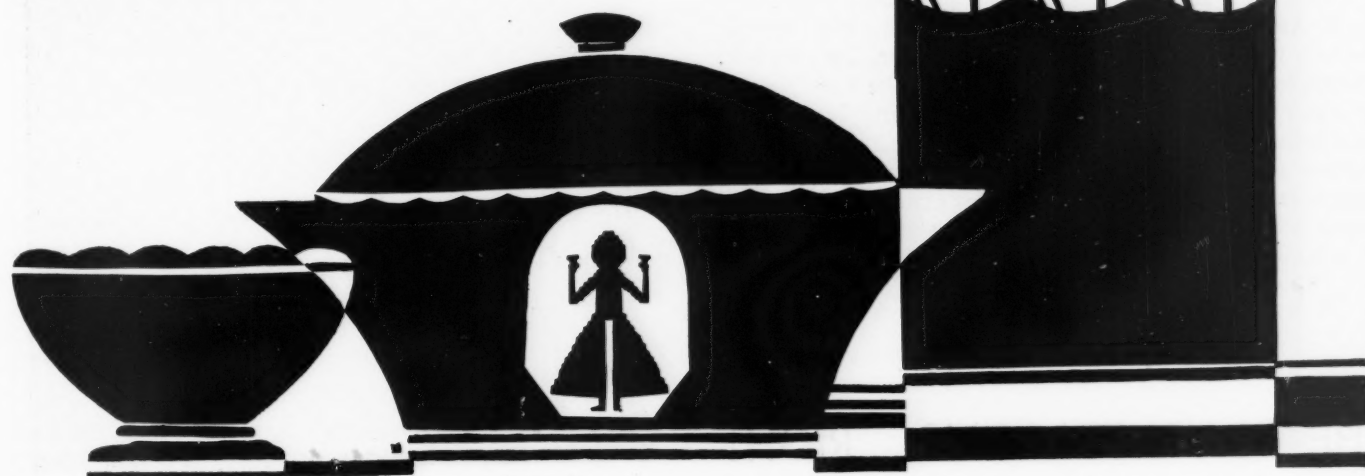
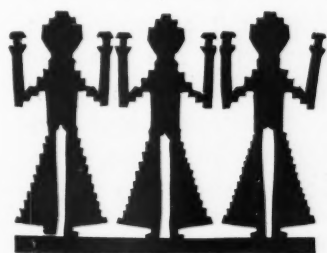




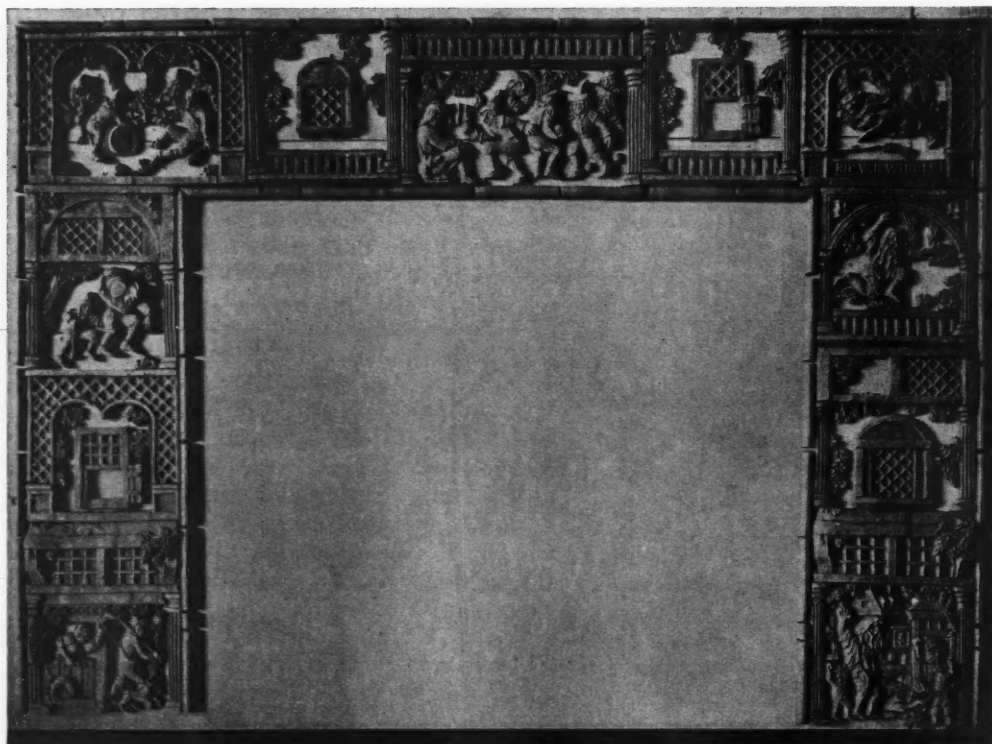
## A SWEDISH EMBROIDERY



These amusing ceramic shapes below were planned in cut paper with the textile at the left as an inspiration



FOR NOVEMBER



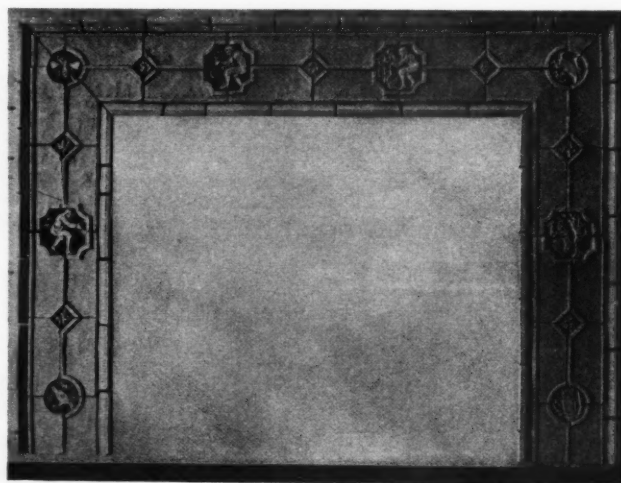
A MOST AMUSING  
ARRANGEMENT  
OF SCENES FROM  
RIP VAN WINKLE

## TWO FIREPLACES MADE OF MORAVIAN TILES

In the fireplace shown above seven scenes from the life of Rip Van Winkle furnish the design motifs. From left to right they are: 1. Driven from home. 2. Carrying the casks. 3. The enchanted draught. 4. The game of ten pins. 5. Rip asleep. 6. Awake. 7. The return. The colors are varying shades of unglazed leather brown, grey and yellow white with reddish ochre shading into black

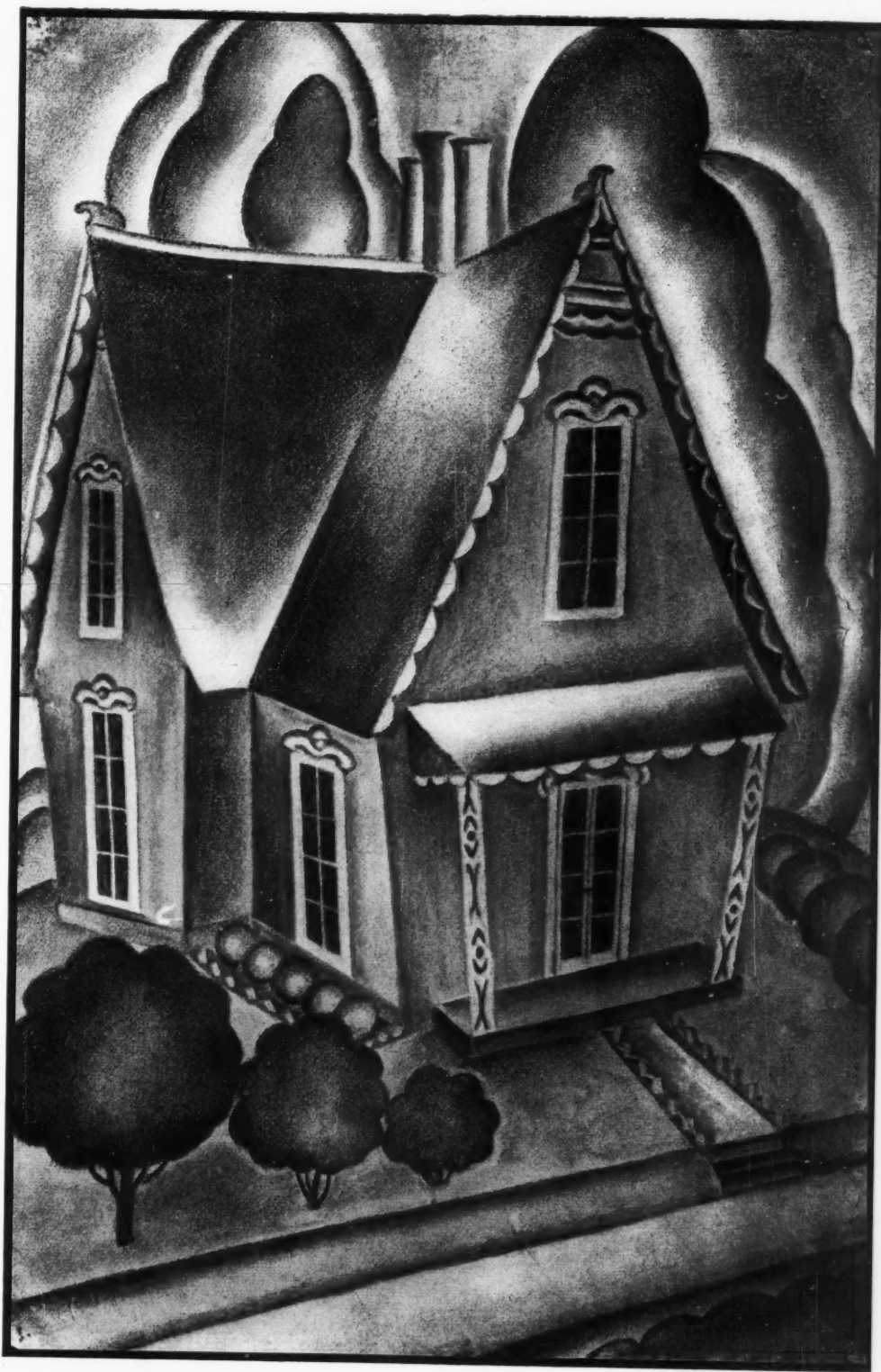
In the fireplace shown below the designer has made good use of the four seasons as decorative motifs. Beginning at the left one sees Spring with the Robin, the Violet, the Man Sowing Seed and the Lily; Summer with the Bumble Bee, the Buttercup, the Reaper and the Wild Rose; Autumn with man gathering grapes, a bunch of grapes and the Rabbit; Winter with the Mistletoe, the Woodcutter, the Holly and the Owl

■ Among the most interesting developments of the ceramic arts in America is the project started some years ago by the late Dr. Henry C. Mercer of Doylestown, Pennsylvania. Stimulated by his desire to create tiles of the very highest type and using clay and methods of the Pennsylvania German colonists. He started the industry, called the Moravian Pottery and Tile Works and through the courtesy of this organization we publish the two designs and in forthcoming issues will show more of the beautiful and amusing pieces of ceramic art produced by Dr. Mercer and his associates.



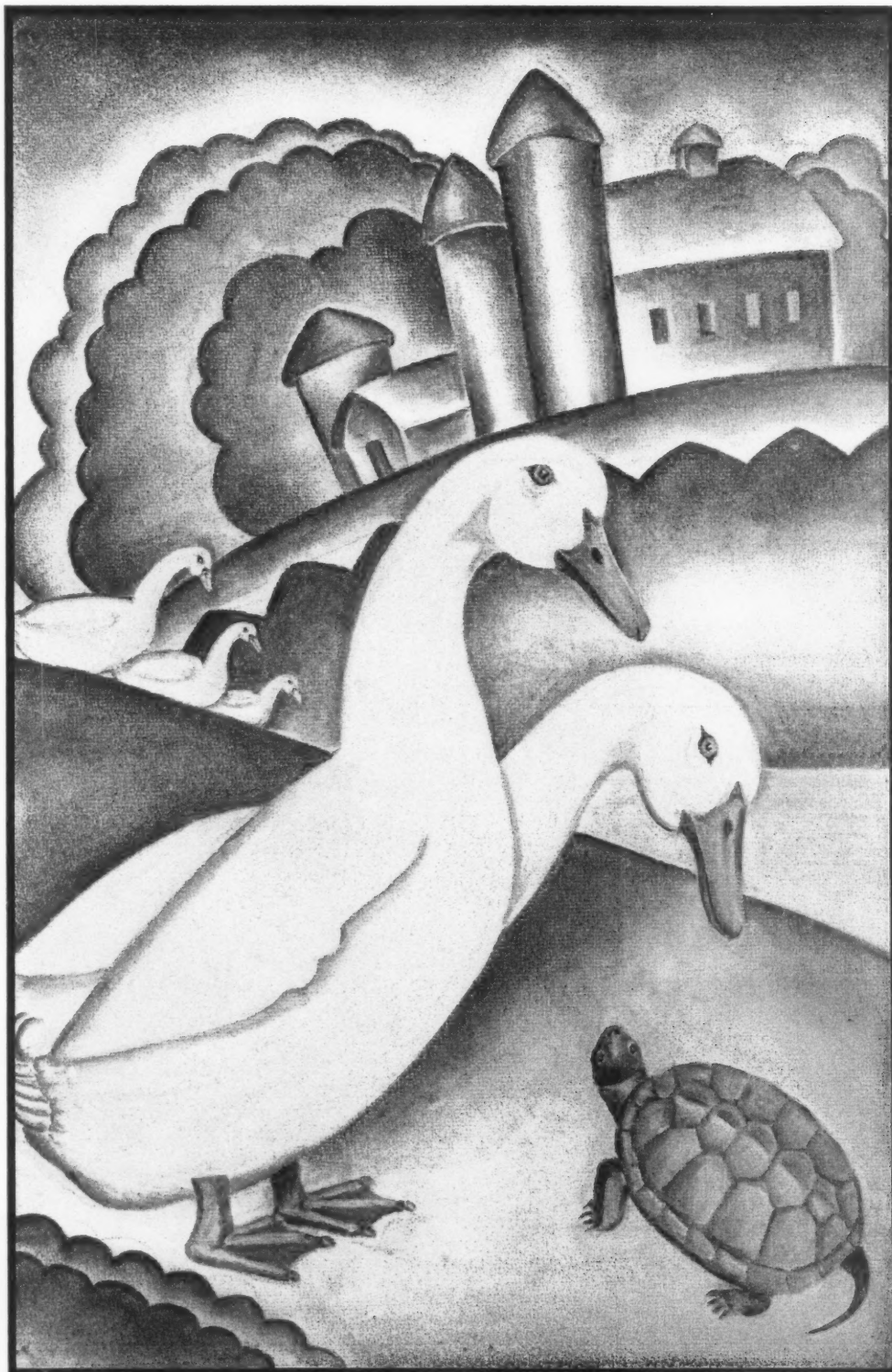
THE FOUR SEASONS: RIGHT





A VICTORIAN HOUSE

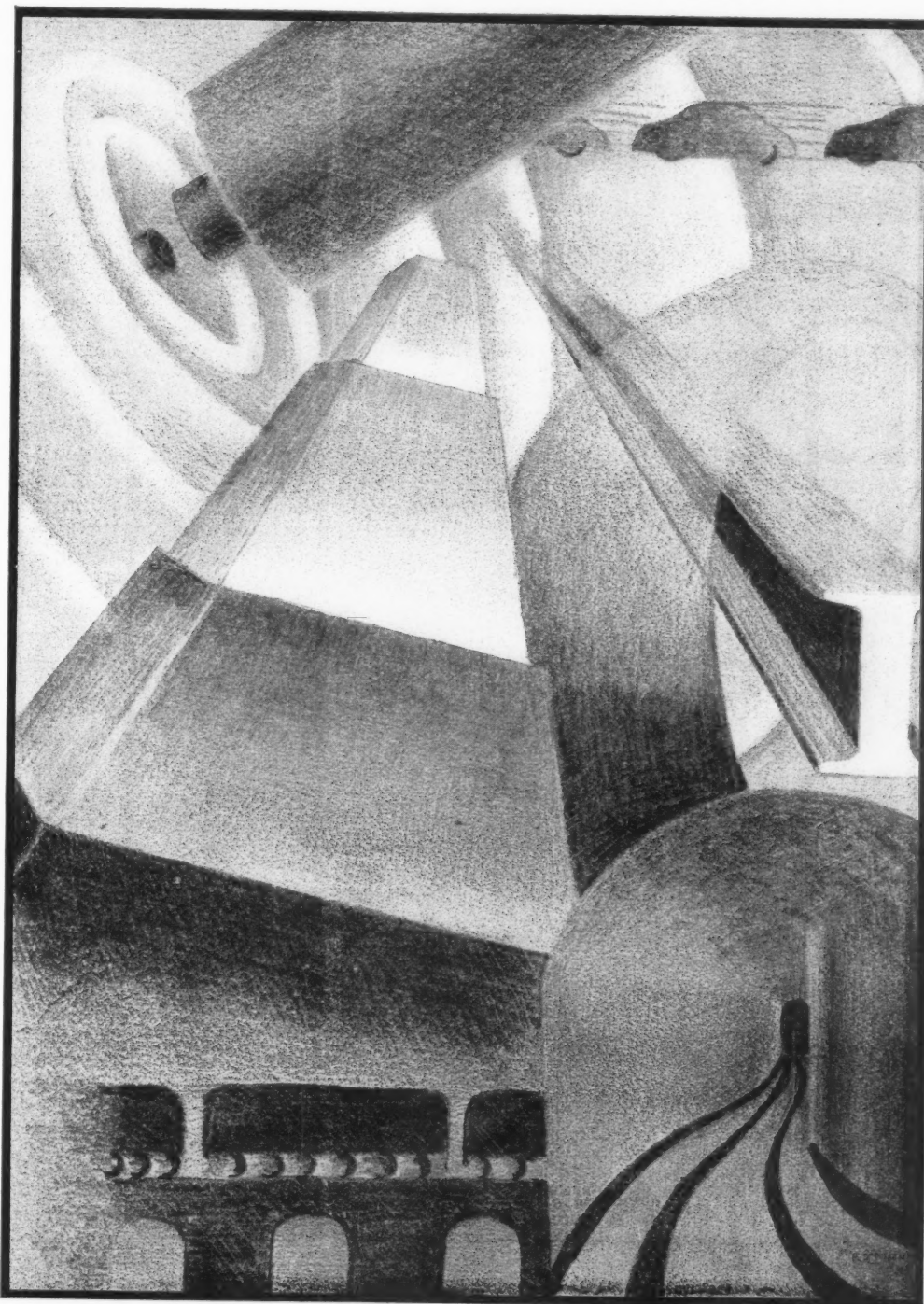
BY HARRIET WILSON



IN THE COUNTRY

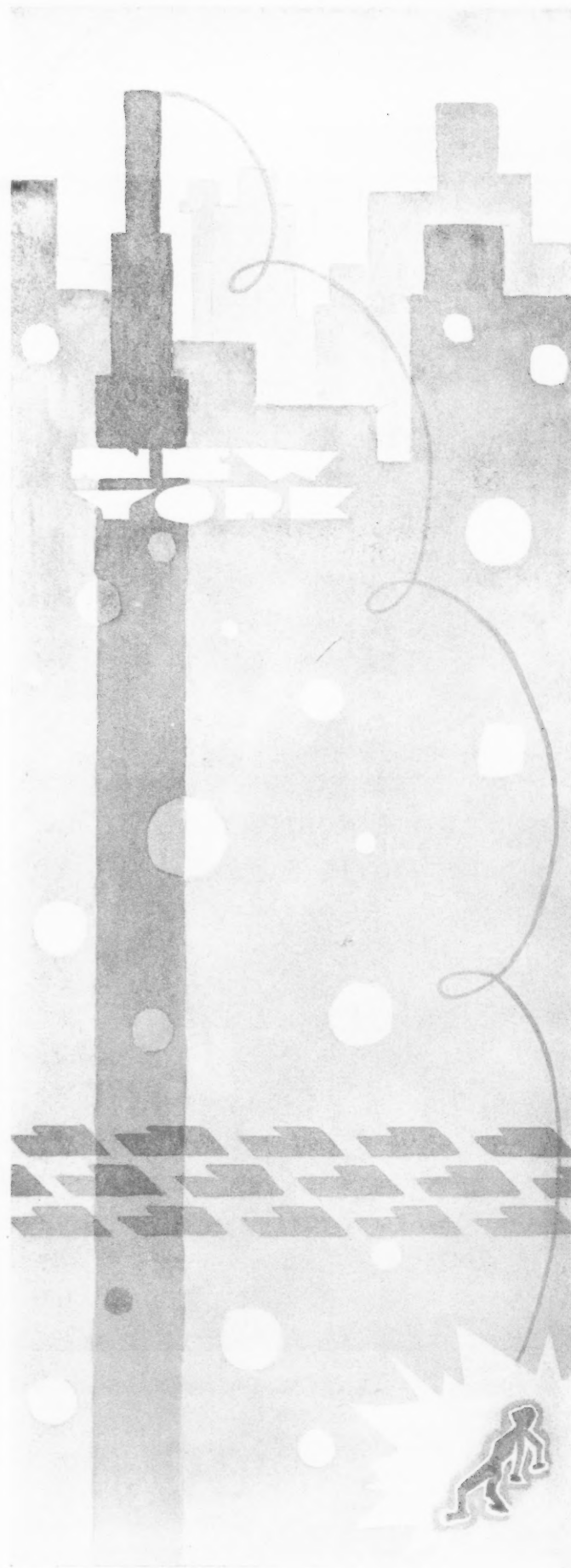
BY HARRIET WILSON





A METROPOLIS

BY FRANCIS JMANIE



NEW YORK  
BY HARRY MALVOTIAN



## SHOPPING IN KYOTO

Continued from page 130

quered, of well seasoned cyprus wood, is carefully smoothed; the hollow cut joints, filled with hemp mixed with glue and paste, and the whole covered with a preliminary coat of lacquer. Over a second coat containing wheat flour, a linen cloth is stretched tightly, to prevent cracking of the wood, and the real lacquering begins. This consists of numerous coatings with various kinds and grades of lacquer, which are successively dried in a damp, dark room, ground smooth with whetstone, and rubbed down with charcoal. Black Japanese ink or red lacquer and vermilion are applied for coloring, followed by still more coats of lacquer. Preliminary polishing is done with powdered whetstone or camellia wood, and the final brilliant finish, upon the last coat of lacquer, is attained by calcined deer's horn on the point of the finger, a little oil, and much tireless rubbing.

Designs in flat gold, raised gold, or colors may be introduced between coats. The outlines of the paper drawing are traced in lacquer, pressed upon the article and whitened. This pattern is filled in by a ground work of lacquer painstakingly applied with a brush of hare's hair. Powdered gold, silver, or tin dust, according to the quality of the ware, is applied to the lacquer design, and then dusted with a very soft brush "made from the long winter coat of a white horse, to remove any loose metal and to slightly smoothen the surface." When hard enough, the lacquering and dusting with gold is repeated, dried, paradoxically, in the damp press, rubbed down until level with the surrounding parts, and polished with magnolia charcoal. Variations of this procedure are employed to yield different effects,—that of the raised gold design, for instance, and the rich carved red lacquer on metal or porcelain base.

The show rooms here were extensive, filled with long vistas of articles suited to both Japanese and foreign daily use—trays, bowls, vases, coffee sets, cabinets with drawers that move like dreams, nut sets, condiment cases, boxes of every size and purpose with delightfully fitting covers. All showed a perfection of workmanship inside and out. All fairly cried out to be handled, for their lightness of weight and their smoothness of texture.

On the last night in Kyoto I realized I could travel no further without a pair of crystal earrings. Or was this whim but an excuse to go shopping once more? Everyone else was busy packing. I made sure of my rickshaw and sallied forth alone. Careless, perhaps,—but why shrink unreasonably from the reputed dangers of foreign parts and so miss the certain joys thereof? There is a specific bearing, if one can attain it (and if the American tourist only would) which will take one almost anywhere, free from danger and from giving or receiving offense. On this particular night, I was exhilarated by a new sense of acclimatization, a perhaps unwarranted confidence in the never-failing courtesy of this ancient city. Besides, its carnival quality proved far more palpable alone. In lingering farewell to the quaint corners we had found and loved, I rolled slowly over a low bridge where the round metallic moon seemed to shine from the canal, and the black tracery of a pagoda stood up against the lightened sky. Two bulbous paper lanterns repeated the moon motif at a temple door. Fronds of feathery bamboo cast blue shadows on a paper screen. And along my still, winding way were strung more and more moons in diminishing perspective.

Somewhere, a single pair of wooden geta trod, clippety clop, between echoing garden walls. . . .

The earrings were not hard to find. I chose two delicate

four-sided prisms, of which there was but one pair,—so simple geometrically as to be almost invisible in their clarity. The quest of a bronze lantern, however, involved several calls. At one shop I must be seated on the edge of the matted platform while the clerk ransacked an upper story. A diminutive cup of tea was brewed for me on the charcoal brazier by one who huddled over it, and refreshing it was in that damp December. There proved to be no lantern upstairs of the kind I wanted. The merchants cordially recommended another address to my rickshaw man, producing neither other wares of their own to detain me, nor seeming to begrudge the tea. I found, at last, a spherical lantern of bronze maple leaves, which would answer my purpose; but I have never ceased to bewail the offer of a little antique altar set of old bronze—vase, candle stick, and incense burner—which I let slip. Alas, it is not only those things which we ought not to have bought, how can we ever forgive ourselves for the things we left unbought? While my lantern was being wrapped, a small pocket shrine of polished black ebony was beguilingly brought out. It was shaped like a wallet. Tiny double doors opened upon two infinitesimal statuettes of the Buddha and a saint, of carved wood, said to be fourteenth century work. The samurai of feudal Japan would perhaps have carried such a thing at his belt, to offset by piety the deadly work of his damascene sword. The carving was fine and clear, though so minute, and, being a treasure which "was not shown to everyone," bore a proportionately flattering price. It is in such temptations that the Orient abounds!

I resolutely left that wee shrine for the faithful and tried to console myself with a gay paper parasol to use in the tropics, whither we were headed. Parasols and lanterns and fans are made on the spot by cross-legged workers, who stretch the parasol paper on light frames, paint and oil it under the gaze of the customer. Mine had a bit of wax-decorated oil-cloth tied over its joints, to seal them against the leaking of tropical showers, and served as umbrella and topee through a winter's climatic vicissitudes.



An Orrefors Swedish glass plate of the modern school by Simon Gate

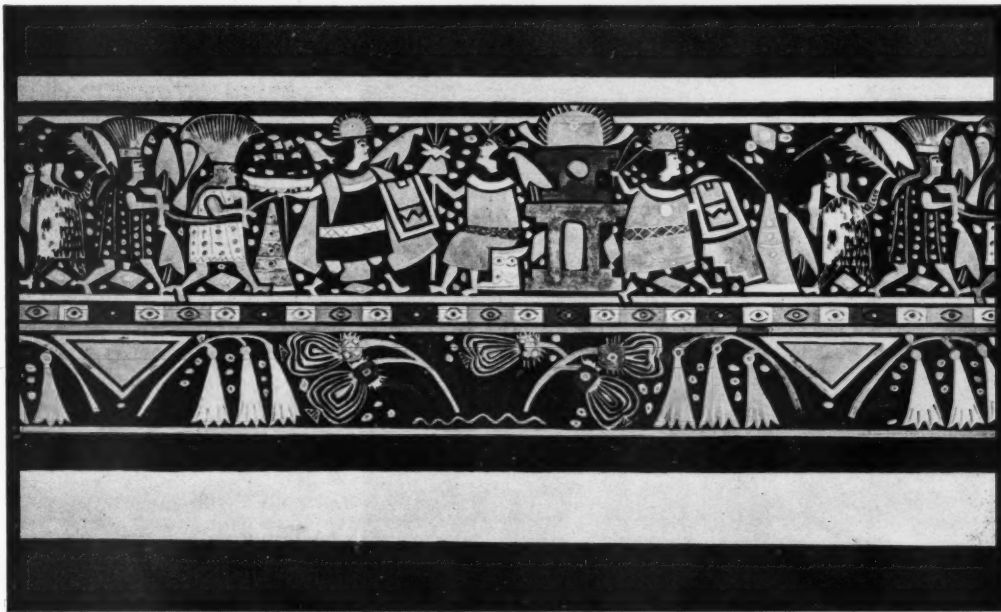
## A SCREEN DESIGN

Inspired by the Mexican  
inlaid wood panel below  
and made by cutting white  
paper and mounting it  
on a black background



From Mexico comes this  
delightful piece of inlaid  
wood which is a form of  
decorative arts expres-  
sion well worth the study  
by designers. This panel  
may well be stimulation  
for such class room pro-  
jects as the one above





## A PLATE WITH A SMART DESIGN

Suggested by design on  
a painted wooden cup  
from Peru a portion of  
which is shown at the left





In her dance "Dies Irae" shown at the left Miss Prokosch gives a marked feeling of humility and contrite worship by the use of broken angular lines

## DANCE DESIGN

### EXPRESSION OF DYNAMIC LINE

BY GERTRUDE PROKOSCH

I saw eternity the other night,  
Like a great ring of pure and endless light,  
All calm, as it was bright.

—HENRY VAUGHAN

■ The mystic fascination of a circle, the divinity of a triangle, the lightning strength of a zigzag—these pre-occupy the modern dancer. He does not bother with petty personal laments, with vague, formless gambollings. Like scientists, painters, sculptors, he dives deep into problems of space; and penetrates into the mysteries of abstract forms and movements—sometimes for the sake of their absolute beauty, sometimes for their inherent emotional power. The magic of geometrical designs is not a new discovery. The circle, the triangle, the swastika have been endowed with symbolism from the earliest times. Their glorification is in part a sign of the return of the dance to primitivism and magic, and in part a phenomenon of scientific sophistication, a new acquaintanceship with the movements of stars and planets. In their physical technique dancers are learning to obey natural laws, to move like the waters, to rebound with the inevitability of a pendulum. In their artistic conceptions, too, they follow science.

In art galleries one puzzles over multitudes of paintings called "Abstraction", of varying degrees of confusion and lucidity. One admires the dexterous handling of metallic forms in otherwise unrecognizable sculptured portraits. Likewise there are attempts in the modern dance at com-

pletely abstract conception. Oscar Schlemmer, formerly of the "Bauhaus" at Weimar and later at Dessau, bases his "Triadic Ballet" and other dances entirely on geometric designs. The dancers are figureheads, whose function it is "to wear the costume and impart motion to it." In the Theatre Arts Monthly of April, 1931, Schlee brings an article on these dances, with remarkable illustrations. He quotes from a speech by Schlemmer—"... two basically different developments are possible: either the path of the soul's expression, of emotion, of dramatic action and gesticulation, or the path of mathematical movement, of the mechanical movements of joints, of arithmetical rhythmic and gymnastics."

This is no doubt a very legitimate point of view. And Schlemmer has achieved some astounding effects. Legitimate also are the experiments of dancers in absolute design with the human body itself as medium, such as Hans Wiener's "Center, Straight Line, and Circle". But there is a possibility not mentioned in the above quotation—of endowing the geometrical movement with emotion. The most significant choreographers of today create their designs not with spirals of wire or wooden shafts, but with human beings in the simplest of costumes. And these designs grow out of an emotional impulse.

The mental reaction to an abstract form is evident in Mary Wigman's description of "The Circle". A translation from *Tanzgemeinschaft*, Berlin, 1930, No. 2, says:



"Her body describes a circle in the space, her feet, with great, deep strides run its course, and, in running, always strike the same points of the circle again. She fetters the circle in this space, and in turn is fettered by it. Mysterious force emanates from this circle, fettering her feet; another force radiates from its center, drawing the upper part of the body toward it; ruled by the central point, the feet follow a prescribed course. She becomes an animated compass, succumbing to the law that she herself invoked.

"Who can break the spell? She has lost all power of self-control! Pursued by a strange force, her feet keep coursing 'round the painful circle. Her head is burning; her body, the entire ground beneath her feet becomes a flaming circle. She cannot find the road that leads outward,—circles always circles!"

A group composition like Doris Humphrey's Grieg "Concerto" thrills the audience by the richness and dash of its pattern—a pattern by turns triumphant, wistful, playful, exuberant. The naïve, simple formations of Martha Graham's "Primitive Mysteries," the repetitions of stark verticals, echo the devoutness of a Giotto.

In the study of line it is well to remember that the dancer's special realm is movement—not static poses of the body as seen before a mirror, but movements radiating into space in all dimensions and forming the space. This was stressed in the first article in this series. In the pictorial and plastic arts the effect is gained by immutable lines and forms. Motion is potential in the eye and imagination of the beholder, as he follows the contours or expects the resolutions of a halted motion. In a Gothic Cathedral the stone

is actually static. Yet movement seems to travel from arch to arch, from floor to vault along the piers, because the linear and mass arrangement of the stone leads the human eye and through it brings the entire body into sympathetic response. The immediate reaction to the Mestrovic, "Christ and the Merchant" is the perception of the requested S-shaped verticals and a threatening, oblique swerve. From this grows the expectation of a blow, a sense of suspense and shrinkage, of rhythmic walk and suspended action.

In dance this movement is actual. The linear design is twofold, in the body and in the air. Both are transient and changing. The more obvious of the two is the visible line in the body, the succession of attitudes—the radiation of outstretched arms, the curve of a bent back. Less apparent is the aerial design, the diagonal arc as an arm shoots through the air, the figure 8 as the arms swing in harmony with the torso. These are like the smoke-patterns aeroplanes sometimes describe in the air during their convolutions. These two kinds of line inevitably harmonize in character if the design is true; otherwise chaos results, or comedy. The kinetic line is the action itself, the static accentuates and finishes off.

The best means of illustration is to suggest execution.

At the right is a sketch by Rogers called "Ascent"



At the left is a dance designed by Oscar Schlemmer in which dancer and costume emphasize abstract line. Photo reproduced by courtesy Theatre Arts Monthly



Draw a huge circle on a piece of paper or a blackboard, freely, with the entire arm, the entire body. Draw two converging diagonals across another sheet, and again two parallel horizontals. Sweep the pencil across in the parable of an ascending skyrocket and shoot it down in a quick, heavy vertical. Get involved in complex little curly-cues, or zigzag around in an angular rhythm. On repetition, varying sensations will arise both from the action and from contemplation of the finished product. If the entire body is allowed to swing in these designs, the reaction will become startlingly definite, not necessarily a reaction that can be labelled "fear" or "joy", but an emotion more like that aroused by music—"Allegro furioso", "Andante cantabile". To evoke complex emotions would require more complex patterns than these.

The accompanying sketches are attempts at recapturing on paper such movements through the air, as far as was possible in a two-dimensional medium. In working with the artists the writer repeated sets of movements till the observers saw the kinetic, or dynamic, as well as the static lines. At first they tried to reproduce the abstract lines alone, later on to combine them with semi-representations of the human form. A study of the designs will reveal the different effects of curves and straight lines, of delicate, lyrical outlines and heavy accents, of diagonals, verticals,

In the bas-relief of Mestrovic called "Christ and the Merchant" there is a strange feeling of threatening suspense due to the kind of curved lines used



Sea Rhythms by Gertrude Prokosch in which the dance is made up of flamboyant and swirling curved lines

or arched swoops. One poetically endowed witness of my dance to Gershwin's "Concerto in F" framed the impression in words—an impression independent of the sketch, yet harmonizing with it. The diagonal gave her the sense of

"A saber blade,  
(Sheer strength and sheerer beauty)  
A javelin poised by a bronzed savage."

The curves were like

"The arrogant slow spanning of the sun  
Across a reach of sky. . . ."

"Steel cut on granite,  
Diamond on diamond,  
In clean sure sweeps."

—CAROLE WILDE.

Without explanation, one can feel the contrast between these and the "phosphorescent joy," the curdling lightness of the "Gothic Ornament."

By RUTH ALLEN.

The few simple vertical lines of Roger's "Ascent" reach upward in longing stillness. Two sketches by David Bryant, "Angles" and "Swing and Rebound", tie into one design a movement sequence of upbeat and accented rebound corresponding to musical dissonance and resolution. They barely suggest the human form and emphasize the abstract movement line. With incisive vigor the "Angles" shoots forward and up and then contracts in a heavily accented staccato movement. "Swing and Rebound" sweeps backward in a curve, lifts impulsively, and arches into the concentrated forward bend. Both are decided movements, but the one is sharp and martial, the other expansive and Bacchan-





tic. In her more recognizable "Dance Figure" Frances Schwarz has chosen a movement very like the Swing; she has combined the arched bend of the body with the abandoned swoop through the air—and thus doubled the expressive power of the sketch.

"You are wind driven over desert,  
the Storm of you,  
the Spirit of your body  
is risen like a comet streaming blood  
for splendor."  
—CAROLE WILDE.

In the "Dance Figure" above Frances Schwartz has in this charcoal design caught the rhythmic movement of a dance by Miss Prokosch while at the right in direct brush strokes David Bryant has given us this striking arrangement called "Swing and Rebound"

FOR NOVEMBER

The "Study in Dynamics" by Geissman deals with a longer movement sequence, a succession of diagonals pounding the earth with varying force, shooting through the air to varying heights. Each individual movement would resemble in character the "Angles" of Bryant. The aerial pattern of this series presents a rhythmic and tremendously forceful design.

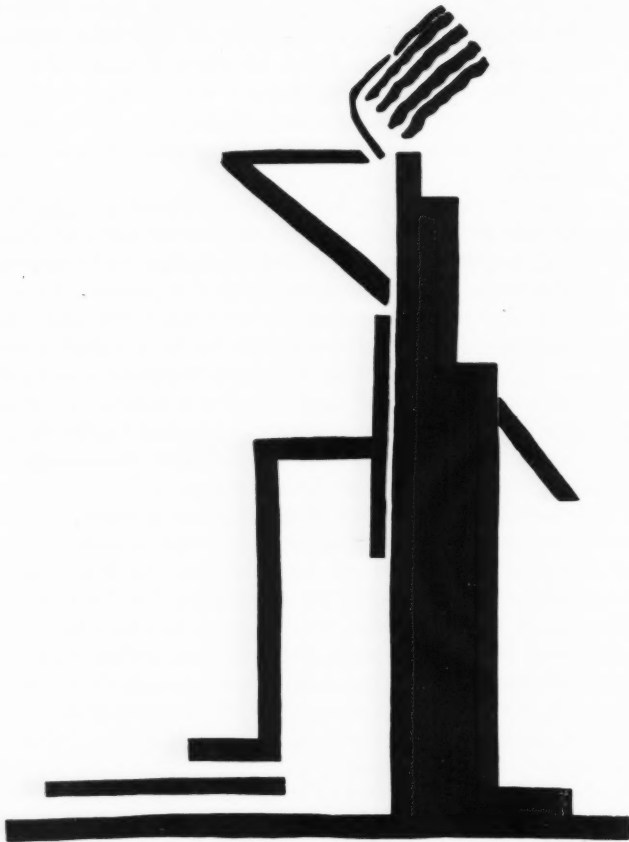
In spite of the evident limitations of photography for dance recording, we are using several photographs as illustrations of bodyline, and leave the preceding and succeeding movements to the imagination of the reader. In my "Dies Irae" humility and contrite worship crystalize into broken, angular movements, building up in a supplicating diagonal. The "Sea Rhythms" swirls in flamboyant delight. One of the most profound and emotional dances of Miss Humphrey bears a clarity of form illustrated in the dance of the Bloch "String Quartet". She strides diagonally to conflict, earnest, daring, yet questioning.

Examples could be multiplied without number. Those represented are enough to show that the preoccupation with line and form need not lead to coldness, but that it is the only means of infallibly conveying the idea to the audience, of perpetuating the original inspiration. The geometrical design is rarely the starting point. In the course of composition the idea is foremost; the linear pattern is the inevitable outgrowth of the emotion. The incipient gesture to a finished design like the "Gothic Ornament," is often a complex process. The next article will give a few suggestions as to this process. It is by an able juxtaposition and succession of linear motifs that the dancer builds up his dramatic effect. But he cannot create before the dominant movement motif is clearly defined.

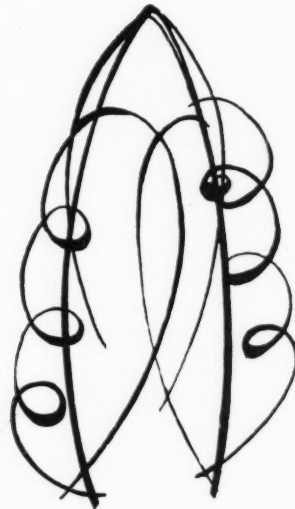


## DANCE DESIGNS ■ ■

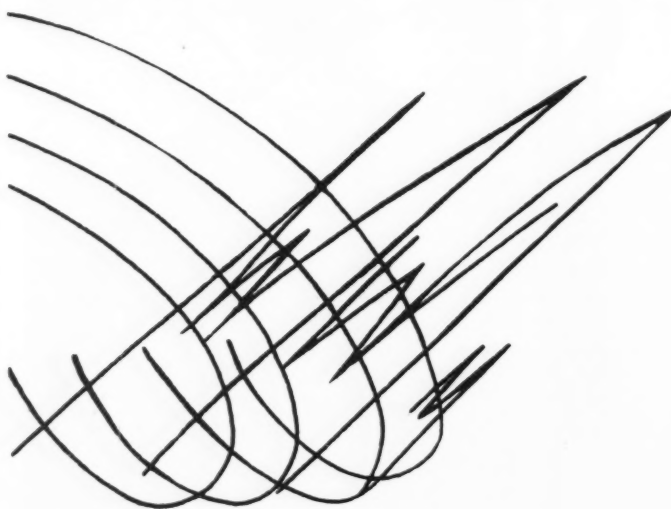
Showing a group of compositions done  
in the abstract from dance motifs



Above a somewhat stylized design  
of a dance called "Skyscraper" in  
which the rugged angles of the  
dance are well expressed. Below is an  
abstract design by Ruth Allen made  
from a dance to a Gershwin Prelude



"Gothic Ornament" by  
Ruth Allen made while  
Miss Prokosch was dancing



A study in angles by David Bryant  
is shown at the right







## DESIGNING WITH A SYMPHONY ORCHESTRA

GARFIELD HIGH SCHOOL, SEATTLE, WASH.

BY AMY BROWN



■ "That was the most interesting project that we ever had in art." This enthusiastic expression came from a second semester high school student after a period of work on a design interpretation of a musical assembly just attended. An orchestra of thirty pieces from the city symphony had just played "The Light Cavalry Symphony," "The Chocolate Soldier," and "The Stars and Stripes," and the class was very enthusiastic over putting their impressions on paper.

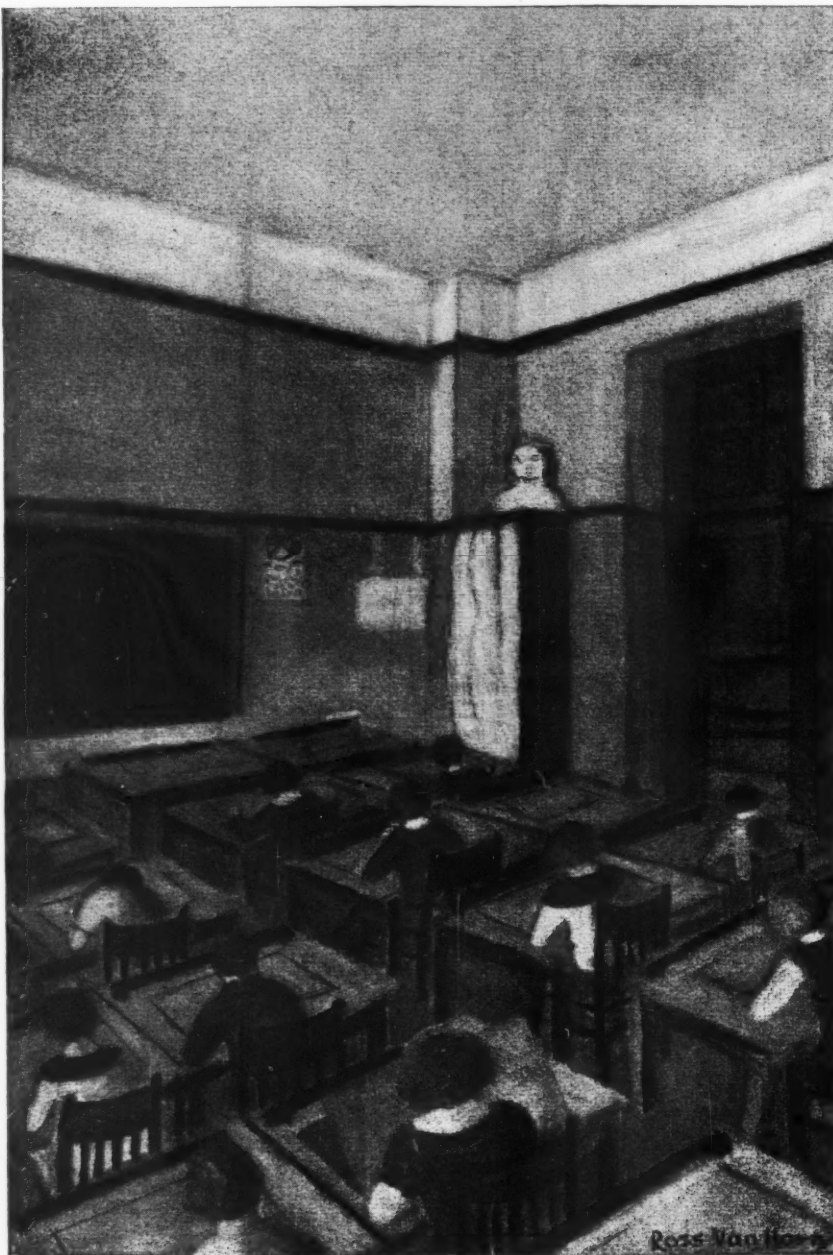
The door of the art room was left open in a second assembly so that the class could hear the same selections again. They enjoyed analyzing the rhythm, the "large and small areas," the sustained tones of the basses and the staccatto accents of the drums while actually working on their charcoal compositions. This presented a splendid opportunity for the analysis of the symbolism of lines and curves, denoting dignity, movement, conflict, force, strength, buoyancy and emotion.

The work was displayed after one period and those without much imagination were soon infected by the pupils who were bubbling over with ideas. After a class criticism by the students the work was cleaned up and finished.

They were so enthusiastic that they brought their friends in great numbers to admire their work and to see an art expression that was real and significant to theirs.

## AN INTERIOR

Done in charcoal by a pupil at the Lindbloom High School, Chicago, and created through a method to be explained at length in forthcoming issues



### A COURSE IN ART

Continued from page 125

main headings to serve the three-fold life of the mature individual, cultural life, economic life, and civic life. These, of course, offer infinite chance for variation; in fact, in the hands of a skillful teacher the class might easily decide what phase of the subject they should develop as a class project. An essential of the course is that they shall know the field to be explored. A notebook is important; also a bulletin board on which contributions *from them* may be posted.

The first semester of this course which is planned to serve the cultural life of the individual, should be given to the beauties of nature and to painting, sculpture and architecture. The first ten weeks might include enjoyment of perspective, light and shade, and "growth" in natural forms. Each of these headings possess large possibility for

interesting developmental results. Perspective answers the surprising discrepancies between the appearance of things and their actuality (foreshortening); it answers the illusions of distance: loss of size, loss of color, and loss of distinctness. The old Italian, Paolo Uccello, who struggled long to conquer the principles of perspective, should be introduced to the class. *Light and shade* is one of the beneficent gifts of sunlight which many people do not consciously enjoy. It gives three "colors" at least to every object, full light, half light and shadow, certain textures adding a fourth brilliant color in high lights. The class should be confronted with such questions as these: why do we enjoy stone or wood carving, moldings, etc.; why do we pay more for a polished apple than for one which is not; why do we have our shoes shined; would we like everything about us to have a shiny surface; why not; does a building need to be made of more than one color; why not?



"Growth" in nature is considered in order to arouse a sensitiveness to nature's refinements; her curves of strength and of grace; her lines expressive of life and motion; her proportions which are always subtle; her space divisions which are never tiresome; her perfect organization which achieves unity without monotony.

To repeat, the developmental results just named which are the reason for the course, *cannot* be achieved without active participation by the class, such contributions from the class being the tangible fruits of labor. During the time set apart for *perspective* the class should post on the bulletin board contributions of artists and of the camera. They should report evidences of perspective in the room, the corridors, the street in which they live, the lights at night, the reflections in the rain, etc. The instructor should make quick drawings at the board which will inspire drawings from them. There might be a camera tour by the class; a note book and scrap book combination kept by each class member; and a charcoal rendering to illustrate foreground, middle distance and background in three values. In the consideration of *light and shade* the tangible fruits of labor will be reports from the class on evidences of light and shade; mounts posted on the bulletin board and collections added to the note book; also drawings of objects or people in the room, done in light and shade in charcoal. These, of course, review perspective.

In consideration of *growth in nature* there will be interesting collections made for the bulletin board and for note books as well as practice strokes with a free swing of chalk, brush, or pencil to produce beauty of line; lovely groups of lines made first by the instructor, then by the class; a tree or trees drawn to show perfection of organization; flower arrangement; a copy of a Japanese drawing of flowers; and a "built-up" border of trees (see article on Rhythmic Pattern, DESIGN for December, 1930).

In the ten weeks' consideration of sculpture, painting, and architecture there are again large possibilities for developmental results. In fact, the offerings are so rich that it is difficult to fit the entire field into so short a course. Our duty is to present *only part* but to make that part so vivid that there will be a life long search inaugurated for the remainder of the field! The enjoyment of sculpture may be developed through studies of local examples, trips to a museum, if there is one in your city, and by means of slides. The terms "heroic size," low relief, high relief, bas-relief, "in the round" are taught. The terms, pure representation, (death masks) pictorial interpretations, conventionalizations, abstractions should be made familiar to the class as a basis for judgment between good and bad. The class should feel that sculpture is peculiarly suited to the symbolic interpretation of lofty themes. They should also feel its close relationship with architecture since we are turning to it again as a necessary part of a perfect building.

The enjoyment of painting for the laymen is expressed by Browning, "We like first when we see them painted, things we have passed a thousand times nor cared to see." Review the beauties of nature now through the eyes of painters. What is our debt to them? Have they ever taken the ugly and made it beautiful? Do they heighten our color enjoyment? What selections do we wish for the home? What is proper hanging of pictures at home? What pictures which are within the slender means of the class are good? Compare them with some which are bad.

The approach to architecture should be made by first listing public buildings in your town or city, and then tracing their origin to answer the question, "What is our

heritage in doors, windows, walls, roofs, columns, spires, buttresses, etc." The next question is, "Has America contributed anything to the glorious heritage of building through the ages? Describe with slides the evolution of the skyscraper. Do the laws of design apply to buildings? If there is time the heritage can be traced through for homes.

The tangible fruits of labor for painting, sculpture, and architecture consist of generous contributions for the bulletin board and note book. For sculpture there should be clay modeling by the class. For painting, a picture may be made in pencil, charcoal or paint from the window the hall or wherever they are sitting: this to clarify the terms composition, balance, rhythm. This, by the way reviews perspective, light and shade. For architecture, "key lines" may be taught with which to draw skyscrapers. A picture "City Sky Lines" made, design for an "envelope" type of building to be modeled in clay or carved in soap.

The second semester is planned to serve the economic and the civic life of the individual. The first part then should take care of the matter of good appearance of boys and girls just as they are about to enter an era of Economic Independence and it should also be a Consumers' Course, a training in proper selections to supply personal and home needs. The developmental results should be based upon the premise "A good appearance is an economic asset." Whether we like it or not we are all judged by first appearance. Study the laws of design and of color as they apply to clothes emphasizing *suitability, unity, and harmony* with one's own coloring. The consumer should have some interesting descriptions of the evolution of the products he is to buy, dishes, wearing apparel, furniture, cars, etc. "The mechanics of any craft must be mastered before it can enter into the realm of the fine arts." Participation by the class should include generous offerings for bulletin board and note book. In this note book should be conclusions about their own coloring, proportions, their reactions to extremes of style. From their own donations of clothes (loaned for the occasion) and from loan collections of a generous local merchant, good combinations of color and design may be selected. From these too should be taught the interesting effects of horizontal, vertical, and oblique lines in garments. Discuss the problems of the very tall, very short, very fat, very thin people. Even if this course is handled very briefly its value is great. It has aroused a consciousness to the problem. Boys will be neater; girls will be less fantastic; all will be grateful and interested if the matter is handled with wisdom. For consumers there should be very good and very bad materials in a "store" from which the class may "purchase". Each "purchase" made should be defended before the class on the basis of knowledge of laws, design and color. A craft problem of applied design on material should be made by the class.

Training for the *civic* life of the individual takes care of the matter of unselfish but wise citizenship during the years when intelligent idealism must be taught. Introduce the course by two topics: First, a Debate, "Need a city have ugly spots?" Second, List your city's assets, its liabilities. Consider your students as future citizens. A good citizen is a home owner, a voter on bonds for improving the city, and a member of commissions whenever called upon to serve. These questions should confront the home owner. What returns to the owner come from an attractive well-cared for home and lawn? What returns to his community? How can the house be made a part of the space it rests upon? What kind of shade trees are best? Do de-

sign principles enter into home planning? Approach your student bond voter with the challenge "Beauty is an economic asset to a city." A city can go only as far as her citizens will permit. Is it not a shortsighted plan for citizens to vote against bonds which will improve the city, thereby making their own holdings more valuable? What is a *city plan*? Give a little of the history of city planning; London without a plan; Paris with one; Washington, D. C. with one; Chicago, Denver, Seattle with plans. What is *zoning*? What are its advantages? The handling of the problem of the citizen as a member of a commission should be brief. The foremost member in the class should be asked to prepare a paper or informal talk on "Duties of a Member of a City Plan Commission." There should be definite and interesting participation by the class as home owners and bond voters, to include collections for the bulletin board and note books. Slides showing yards "before and after"

are to be shown to the class. Slides of a Davenport, Iowa, civic project (homes and vacant lots) are available at the Chicago Art Institute. In response to the slides the class may react by a *clean up, paint up campaign* in their neighborhood and at their own homes. A committee of judges may offer prizes and honorable mentions with pictures in the local papers. Posters for this campaign may be made by the class. The class as future bond voters should select a site for a city park and make a small model. Prizes for the best designs should be offered.

NOTE:—The course here described is for *all* high school students. In schools large enough a strong art department, where *Art* is a major subject through the four years, could also be organized by the students themselves.

EDITOR'S NOTE—In forthcoming numbers of *DESIGN* Miss Williams will present some new and interesting methods for teaching creative design.



Right: A jazz figure done by a pupil of Charlotte Bisazza of Seattle, Washington.

Left: A figure suggesting fatigue by a pupil of Grace Reed of the Boston schools



## THE HUMAN FIGURE

Two very vastly different uses of the figure and media are shown here by pupils from the two coasts



